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frame for a millefleurs tapestry, designed after a frame on one of the paintings by Memling in the Altman Collection; the Herter Looms contributed a chair after one in the Hoentschel Collection, four tapestries, and other objects showing designs taken from objects in the Museum; the Durant Kilns lent ten pieces of pottery, of forms and color influenced by the study of Egyptian, Persian, and Chinese objects; Heinigke & Smith showed in photographs stained glass windows made by them, and the United States Playing Card Company contributed a game of Famous Paintings, having on the faces reproductions of several Museum paintings, and a set of playing cards, with a Museum picture on the backs.

The contributions by important jewelers numbered three corsage pieces and a pendant,

lent by Dreicer & Co.; a pendant and chain, a vase with tripod stand, a silver amphora, and a cup showing Greek vase forms, from Marcus & Co.; brooches from Theodore A. Kohn & Son; and a silver tankard, beaker, tea-caddy, bowl, and tray, copied from pieces of plate in the Museum collection, from Tiffany & Co.

Paul Chalfin lent a portion of a ceiling, painted in distemper on canvas, after motives from Renaissance objects in the Hoentschel Collection; Mack, Jenney & Tyler lent four decorative panels after panels in the eighteenth-century section of the Hoentschel Collection; and Ward & Rome, a painted wood screen with designs from Persian manuscripts.

The closing date of the exhibition, originally set for April 1, was extended to April 8.

RECENT ACCESSIONS

DEPARTMENT OF PRINTS. The Museum has received as a gift from Mortimer L. Schiff an unusually fine copy of Dorat's *Les Baisers*. It is in the original boards as issued, has never been touched by the binder's knife, and is in the freshest condition. It is one of the early printing, as is attested by the fact that the title page is printed in both red and black. The book, printed in 1770 at The Hague, owes its fame to its illustrations, which are engravings by a number of the more important French engravers of the end of the eighteenth century after designs especially made for that purpose by Eisen and Marillier, two of the most gracefully delightful and amusing of the later eighteenth-century illustrators. For many years the prints in the *Baisers* have been regarded by French connoisseurs as among the masterpieces of the French school of engraving. Although they are classed as engravings, they are from a strictly technical point of view mainly etching, the burin having been used on the etched plate only to give them their final brilliance and sparkle. As a piece of printing the book has a charm which is quite in keeping with the artistic value of its illustrations.

From an anonymous friend the Museum has received as a gift Dürer's woodcut of *The Mass of Saint Gregory*, Cranach's woodcut of *Saint Jerome in Penitence*, and an aquatint by Prestel. The *Mass of Saint Gregory* is possibly one of the less well-known woodcuts by Dürer, as it does not form part of any series. It is, however, one of his most typical woodcuts so far as draughtsmanship goes, and has an additional interest in that it is one of the comparatively few subjects in which his mind seems to have dwelt upon the problem of light and the rendering of tones on the wood block. The *Saint Jerome* is one of the more important Cranach woodcuts, and is particularly interesting when seen side by side with *The Mass of Saint Gregory*, as the two pictures show with the greatest clearness the differences between the characteristic manners of the two great masters. Prestel, a Frankforter who worked in the later part of the eighteenth century and the early years of the nineteenth century, and devoted himself largely to the reproduction on copper of drawings by the old masters, was one of the very great technicians, combining every known process on the one plate so skilfully that at times his prints

especially those done in imitation of the sepia drawings of the minor Dutch masters, are deceitful. In the example now presented to the Museum he has used gold on the print, apparently some of it having been printed from the plate itself.

A. E. Gallatin has presented to the Museum one of the three impressions of William Glackens's only dry point, a view of the Pont Neuf, and impressions of John

able among all German engravings for their sweet charm, great dignity, and simplicity of design. While he was not a powerful draughtsman in the sense that Dürer was, there are those who profess to see in him the most finished artist that Germany produced; certainly to a far greater extent than Dürer he appreciated the value of the white of the paper in a black and white composition, and the charm of figures



CHRIST AND THE VIRGIN ON A THRONE
BY MARTIN SCHONGAUER

Sloan's etchings called *The Picture Buyer* and *Connoisseurs of Prints*.

From the income of the Samuel P. Avery Memorial Fund the Museum has recently acquired a very beautiful impression of Martin Schongauer's engraving of *Christ and the Virgin on a Throne* (B. 71), a British Museum duplicate which was at one time in the collection of the late General Brayton Ives. One of the loveliest of his engravings, it is typical of the work of his third period, in which he had finally liberated himself from the angular and rather cluttered Gothic tradition. The plates of this period of Schongauer's life are remark-

freely silhouetted against an unlabored background. Alone among the German primitives Schongauer was able, in his third period, to get away from the provincial and create designs, types of figure and drapery, having a universal appeal. In the *Christ and the Virgin on a Throne* particular attention may be called to the beautiful drawing of the sensitive and delicate hands, and to the dignity and repose of the figures, as well as to the way in which the composition has been so simplified that there is nothing to distract either eye or mind from the essential significance of the scene represented.
W. M. I., JR.